

BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
NOVEMBER NINETEEN THIRTY-SEVEN



H. 24 cm.

SEATED LOHAN OF GRAY-GREEN JADE, MING DYNASTY (1368-1643
A.D.). THE SONNENSCHN COLLECTION.

VOLUME XXXI

NUMBER 6

THIS ISSUE CONSISTS OF TWO PARTS OF WHICH THIS IS PART I



L. 39.5 cm.

RECLINING BUFFALO, SUNG DYNASTY (960-1279 A.D.). THE SONNENSCHNEIN COLLECTION.

LOAN EXHIBITION OF JADE

ONE of the outstanding jade collections in America was formed by Mr. and Mrs. Edward Sonnenschein of Glencoe, Illinois. From a casual interest of fifteen years ago, they became keenly absorbed in the study of this fascinating material and succeeded in building up a truly remarkable collection in a little over ten years. A number of their pieces were chosen by the committee of selection for the Exhibition of Chinese Art held two years ago at Burlington House, London, and were among the most notable examples shown.

Mr. Sonnenschein's untimely death on the very eve of the exhibition prevented his comparing his jades with others sent by collectors from all over the world; what

a gratifying experience it would have been! His long friendship for the Art Institute, which has been equally shared by Mrs. Sonnenschein, has led her to the generous decision to permit the Art Institute to show a selection from the collection for a period of several months each year. Consequently, till December 30th, we are able to exhibit these London jades and about sixty others in Gallery M3. As the entire collection contains well over fifteen hundred pieces, a large proportion of which is exhibition material, Chicago lovers of jade may look forward for many years to a very interesting annual exhibition.

Small carvings in jade and other hard stones are among the earliest relics of Chinese civilization. Jade was a much

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W. 71.2 cm.

PENDANT MUSICAL STONE OF SPINACH-GREEN JADE WITH ENGRAVED ORNAMENT IN GOLD. CH'EN LUNG PERIOD (1735-1795 A.D.).—THE SONNENSCHNEIN COLLECTION.

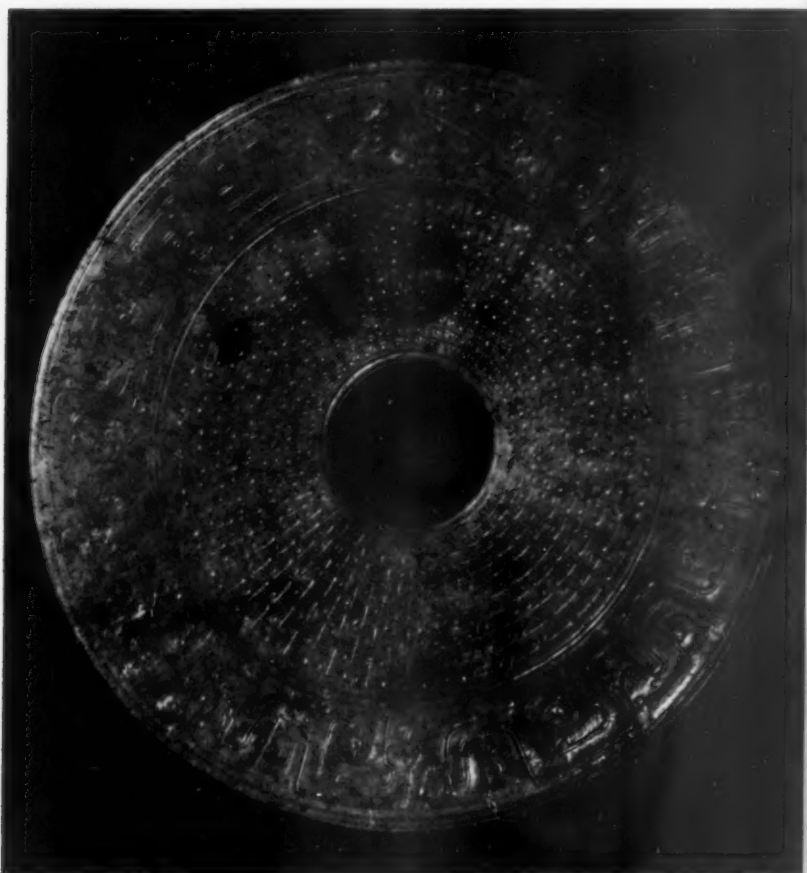
more comprehensive term in China in early ages than it is today. It was then applied to almost any hard stone that was smooth-grained, semi-translucent, and capable of delicate carving and a high polish. It varied greatly in color from white to black, with various shades of yellow and green. Many deep browns are partly the result of burial. The brilliant emerald green jade that brings such high prices as jewelry was not particularly esteemed in early times. Its cost is due to its occurrence only in small veins, and huge boulders have to be dissected to release it.

Most of the jades dating before our era are known as tomb jades because they are found in the excavation of tombs, but it is quite probable that many of these buried jades were not made for funerary purposes, but were used by the deceased during life.

A few years ago we should have had little hesitation in saying that an ancient jade was used for this or that specific purpose. Now we are forced to admit that little is known with absolute certainty about their uses. Among the large pieces

the beautiful blade-like forms were probably for ceremonies and ritual. They would not have been used as actual knives or weapons because the Chinese at that time were masters of bronze manufacture, and produced excellent knives and weapons. Most of the smaller pieces were for decorative purposes we assume, for many were drilled with tiny holes, which would permit them to be sewn on costumes, or larger ones for stringing on cords. Some were undoubtedly used as amulets with the dead, particularly the cicada which was placed on the tongue of the deceased, probably as a symbol of resurrection, but as certain of the cicada forms were drilled with large holes they must have been worn during life as charms or ornaments.

In later times, and particularly in the eighteenth century, jade was carved in huge pieces and with great elaboration for motives which were not of the purest, so far as art is concerned. It was pride in tricky craftsmanship, ostentatious display and expense of material that governed a large share of the production, but even in the



D. 20. 3 cm.

CARVED PI. LATE CHOU DYNASTY (1122-255 B.C.). LIGHT GRAY JADE, MOTTLED WITH BROWN. THE DECORATION IS VERY CHARACTERISTIC OF THE TS'IN STYLE. LENT FROM THE SONNENSCHN COLLECTION.

gorgeous reign of Ch'ien Lung (1735-1795) much work of real beauty was done as may be seen in the current exhibition. The best pieces of this period have real sculptural quality. It is interesting to study their shapes and note how closely they conform to the shape of the original pebble or boulder from which they were carved. This can be seen most easily in the animal forms. Their positions are designed to be developed with the least possible cutting,

thereby saving much labor and waste of valuable material.

Jade carving today is done by electric grinding machines such as those with which our dentists have familiarized us, but in the most ancient jades the holes were made by bow drills or the even more primitive method of revolving a hollow reed between the palms of the hands and putting wet sand beneath it to do the cutting. The boulders were often sawed in pieces from



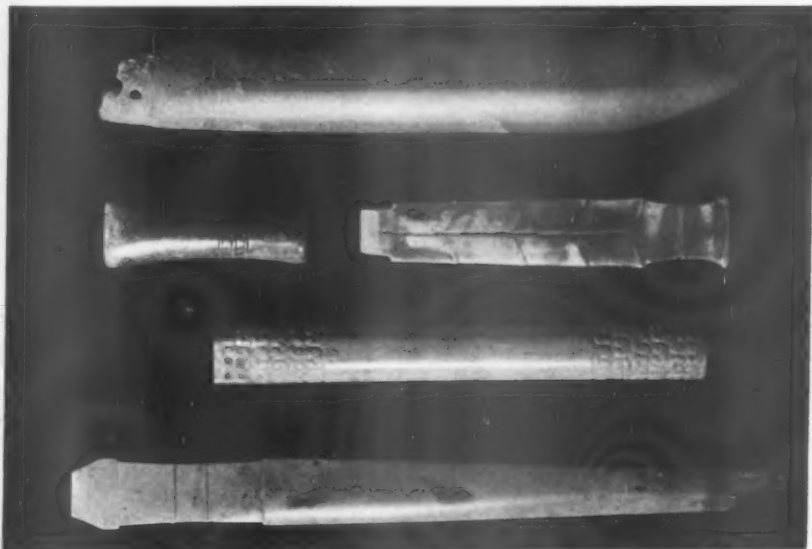
D. 3.8 cm.

L. 6 cm.

L. 11.4 cm.

D. 5 cm.

DECORATIVE JADES OF WHICH THE CIRCULAR WERE PROBABLY GIRDLE ORNAMENTS. LATE CHOU DYNASTY (1122-255 B.C.). THE HAIR PIN WITH THE RAM'S HEAD IS EARLY HAN (B.C. 206-25 A.D.).



(First) L. 20.9 cm. (Second left) L. 6.5 cm. (Second right) L. 12 cm. (Third) L. 15.9 cm. (Fourth) L. 22.8 cm.

A GROUP OF JADE OBJECTS, SOME OF WHICH MAY HAVE BEEN HANDLES. ALL DATE FROM THE CHOU DYNASTY. THE SONNENSCHN COLLECTION.



W. 6.2 cm.

THIN DECORATIVE PLAQUE OF REDDISH BROWN
JADE WITH ENGRAVED PATTERN. LATE CHOU
DYNASTY (1122-255 B.C.).

opposite sides, and the ridges where the saw scarves met may easily be traced in many pieces, for this evidently did not appear as a defect to the early artisans.

We must remember that much of the color of the earliest jades on exhibition is due to the vicissitudes through which they have passed. One jade disc, for instance, is a rather strong metallic green, caused by contact with bronze during burial.

Traces of red may be noticed in some. This is red ochre which was often used in burials in early times in Europe as well as Asia. Some of the tomb jades have lost all translucence, and others have lost it in part, showing chalky and opaque streaks and markings. This is often called "burnt jade," and is the result of chemical action in the ground, but its surface is as smooth to the touch as the others. Many of the pieces assume rich brown tones through the action of iron oxide in the earth. Unscrupulous dealers do not hesitate to copy these tones in soap stone (easily worked) and sell the results to unsuspecting tourists for fabulous prices.

One or two of the pieces on exhibition are of stone which is not at all jade-like, principally the double head here illustrated which bears every indication of having been excavated at An-Yang, the capital of the Shang Dynasty, about 1400 B. C.

The older the jades are the more carefully they must be examined to enjoy their very subtle charm. Ingenuity of decorative motif, beauty of line and contour and exquisite softness of surface, combined at times with an almost glittering sheen are some of their principal attractions.

CHARLES FABENS KELLEY



L. 12 cm.

DOUBLE BULL'S HEAD, MOTTLLED MARBLE. SHANG DYNASTY
(1783-1123 B.C.). THE SONNENSCHNEIN COLLECTION.



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"THREE BEAUTIES OF THE THREE CAPITALS" (UNCUT TRIPTYCH). JAPANESE WOODBLOCK PRINT BY TORII KIYOMASU (1679-1763). THE CLARENCE BUCKINGHAM COLLECTION.

EARLY HAND-COLORED PRINTS OF JAPAN

THE early hand-colored Japanese prints, made before any color was applied by the woodblock process, are very rare. Probably no collection in the world has as many examples of the finest designs in this category as the Clarence Buckingham Collection in the Art Institute. This autumn a group of these important prints has been placed on exhibition in Gallery H5. Several of the artists whose work is represented are men whose names may be unfamiliar to many students of prints, for examples of work by Hanekawa Chinchō, Kondō Kiyoharu, Tanaka Masanobu and Kondō Katsunobu seldom appear in any collection.

Hishikawa Moronobu, 1625-1695, the father of the Japanese print, is represented by a characteristically strong composition showing the hero Yoshitsune serenading the lady Jōruri. It is printed entirely in black on a large-sized sheet and is delicately colored by hand in soft shades of pale

yellow orange called *tan*, red oxide of lead, light blue and green. Another print of similar size and form, also attributed to Moronobu, illustrates a happy party at a cherry-viewing picnic. At the same time that these early horizontal pictures appeared, Moronobu and the early Torii artists, Kiyonobu and Kiyomasu, were designing upright compositions to be mounted as kakemono or hanging pictures. Some are left as "ink pictures," *sumizuri-ye*, with no color added, but many have touches of the light yellow and strong orange pigment which gave them the name of *tan-ye*, "tan" pictures. Sometimes the coloring was very carelessly applied for no doubt the wages paid to the colorists were small. However, the rich combination resulting from these early colors adds materially to the print as may be seen in several on exhibition, particularly that of the two actors as samurai under the cherry trees, by Torii Kiyomasu. One of the most brilliant pic-



"ONO NO KOMACHI WASHING THE BOOK," JAPANESE PRINT BY TORII KIYOMASU (1679-1763). THE BUCKINGHAM COLLECTION.

tures is the scene outside the theatre Saruwaka Kanzaburō-za in Sakai Chō, Edo, attributed to Kondō Kiyoharu and made about 1740. The orange and yellow touches vie in importance with the splendid black of the sumi and add to the exciting effect produced by the busy scene depicted. One should not miss the nimble little pickpocket at the right who is robbing an unsuspecting samurai.

Mr. Fujikake in his study *Ukiyoe* tells us that the pale yellow and green colors were extracted from the saps of grass and jasmine. Added to these tints in the early eighteenth century were light indigo and madder called *beni*. These colors are beautifully combined on several prints of

smaller size than the aforementioned, in which actors and famous beauties are pictured. Several of these are by Torii Kiyomasu and Okumura Masanobu. They are particularly handsome when the black portions are intensified by a brushing over of *urushi*, or black lacquer. Generally, instead of actual lacquer, fish glue was either brushed over or mixed with the black ink. When applied to the decoration of the garments or to the black hair of the subjects the *urushi* adds immensely to the beauty of the print. Occasionally clear *urushi* was applied and then coated with a powdering of gold dust, producing an enchanting effect, as may be seen in the uncut triptych of the Three Beauties of the Three Capitals and in the pictures of the actor Sanjō Kantarō by Torii Kiyomasu. In all of the lacquer prints exhibited, the other colors which might have faded had they been too long exposed are strong and in perfect harmony with the black, just as they must have appeared when first presented in the printer's shop long ago.

Figures in early hand-colored prints are rare but far more unusual are the early landscapes. Three of a set illustrating the life of the farmer in the four seasons are by Torii Kiyomasu. The outline of the hills and banks of the stream are boldly brushed over in thin black, the sky is banded in a soft blue and the rice bales and roof-tops are lightly colored in yellow and orange. The same color scheme has been used to decorate the print illustrated, "Ono no Komachi Washing the Book," also by Kiyomasu. This is one of a set of seven presentations of the famous poetess. Here she is immersing the book in the water basin, proving to the Emperor and the court nobles assembled that her rival has falsely charged her with plagiarism.

Nishimura Shigenaga, 1697-1756, made several small landscapes of great charm and two incomplete series are in the Buckingham Collection awaiting their fulfillment in the years to come, perchance by some happy fortune. In the scene here reproduced, Shigenaga pictures one of the

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Omi Hakkei, "Eight Views of Omi," this one representing Ishiyama temple under the full moon. In the little figures of the priest, his attendant and the farmer's boy one recognizes a reflection of the Tosa School of painting. Shigenaga also drew designs in the style of the Kano painters, as may be seen in the bold drawing of the four prints of birds on pine or fruit trees and especially in the tiger in the bamboo grove. It is interesting to remember that this artist who left these individual compositions was largely responsible for the training of one of the greatest and best known of all of the artists of Japanese prints, Suzuki Harunobu.

HELEN C. GUNSAULUS

GOODMAN THEATRE

THE Adding Machine" by Elmer Rice is the second production of the year in the Members' Series. The play was originally produced by the New York Theatre Guild and was one of the most successful productions in the history of the organization. The forthcoming performance at The Goodman Theatre is of double interest. Undeniably Mr. Rice's play is a fine combination of thoughtfulness and laughter, one of the outstanding examples perhaps of satiric comedy in American drama. Mr. Rice has had a long and successful history in the American theatre. His first play "On Trial," employing the device of the cut-back, established him as an original, creative writer for the stage and he has followed this with many vigorous dramas, one of which, "Street Scene," winning the Pulitzer Prize for 1929, established him as a leading American playwright. The interest in "The Adding Machine" will be further increased by the adoption of a relatively new, non-realistic style of production which happens to suit this particular play admirably.

"The Adding Machine" will open on November 8 and will play through November 16, with a matinee on Thursday, November 11.

"Radio Rescue" is the current success in the Children's Theatre. It will play on the first and second Saturdays of November. Negotiations are meanwhile on the way with the Sir James Barrie estate for the production of a treat for which all children are eager—the presentation of "Peter Pan." It is suggested that Members of the Art Institute watch the newspaper announcements for the name of the mid-November play of the Children's Theatre.



"FULL MOON AT ISHIYAMA," JAPANESE PRINT BY NISHIMURA SHIGENAGA (1697-1756). THE BUCKINGHAM COLLECTION.



ENGLISH HANGING CLOCK WITH MOVEMENT MADE BY SAMUEL HILL OF SHEFFIELD. LATE EIGHTEENTH CENTURY.

TWO EXAMPLES OF ENGLISH EIGHTEENTH CENTURY FURNITURE

THE galleries housing the English decorative arts have acquired through gift a number of outstanding pieces, far too many to be described in a single article, so two unusual examples have been chosen for comment as these have excited the special interest of our visitors.

The first is a hanging clock with a large dial, a type which came to be used in public places at the end of the eighteenth century. Called an "Act of Parliament Clock" due to an obnoxious tax imposed on all forms

of timepieces in 1797 by William Pitt, examples of this sort were the direct effect of the tax which, though paralyzing the trade at this time, created a new type to supply the demand of taverns and various public rooms. The clock illustrated is unusual in its fine proportions and outline. Executed in close-grained mahogany, the color of the wood is enhanced by inlay and ormolu. Delicately fluted columns support the cornice which is surmounted by an eagle and flamant finials in brass and enframe a large dial painted white boldly lettered in black so the public might see the time at a glance. The movement, signed with the maker's name "Samual Hill" (1770-1814) of Sheffield, is in perfect running condition.

The second piece is a familiar type of library or work table, introduced about the middle of the century. It was constructed with a drum-shaped top made to turn

on a pedestal and was popularly called a "drum-table." Varying in size, these tables had a circular top and a compartment fitted with a number of drawers equipped with ivory or bone labels on which were marks for filing. The top was covered with leather, often with a simply tooled gold border and in the center was a "well" or opening with lid, used as receptacle for needlework, shuttles, reels, bobbins, etc., or for writing materials, bills and money. In the latter case the type was called a "rent table." Our example is an excellent version of a "rent table" as it not only contains twelve drawers marked respectively: abc-def-ghi-klm-nop-qrs-tuv-wxy, but the pedestal is formed of a four-sided cupboard with a door which, when opened, discloses a substantial shelf for housing account books and other pertinent

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volumes. Mahogany was the popular wood for such tables and added patterns of a lighter color were often employed. The center or well-top of our table is decorated with an inlaid radiating star and an ivory knob.

BESSIE BENNETT

MINIATURE ROOMS

By MRS. JAMES WARD THORNE

IN connection with the delightful exhibition of thirty new architectural models by Mrs. James Ward Thorne now on view in Gallery I, the following announcement is made to Members: At all times Members and the families in their homes are admitted *free*. A charge of twenty-five cents is made to the public every day in the week.

An attractive catalogue has been issued

containing thirty full-page illustrations of the models with an explanatory text by Mrs. Thorne, commenting on the period styles and the objects found in the exhibit. Price, thirty-five cents.

ANNUAL AMERICAN EXHIBITION

ON NOVEMBER 18, The Forty-Eighth Annual American Exhibition will open in the East Wing Galleries. Once again this exhibit brings to Chicago an up-to-the-minute report of what is going on in American painting and sculpture. Not only is each exhibit in this series of intrinsic interest. A comparison of this year's work with last year's will illustrate the changes in contemporary expression. *The exhibit closes January 17, 1938.*



A LIBRARY OR WORK TABLE IN MAHOGANY. ENGLISH, EIGHTEENTH CENTURY. GIFT OF ROBERT ALLERTON.

THE SCAMMON FUND LECTURES

Fullerton Hall, Tuesdays, at 2:30 P.M. For Members and Students.

NOVEMBER

- 2—Lecture: "Spanish Primitives." Dr. Walter W. S. Cook, Chairman, Fine Arts Graduate Center, New York University. Dr. Cook's lecture will begin with a discussion of the earliest known examples of Spanish panel painting and conclude with comments on the Spanish primitives in the Art Institute, especially the Ayala altarpiece, the St. George and the Dragon, and some of the other fifteenth century retables.
- 9—Lecture: "The Genesis of Christian Art." Dr. Charles R. Morey, Department of Art and Archaeology, Princeton University. The lecture will deal with the formation of the early cycles of the Old and New Testaments and their sources in Greco-Roman art and Christian belief.
- 16—Lecture: "The Discoveries in the Athenian Agora." Dr. T. Leslie Shear, professor of Classical Archaeology, Princeton University, and Director of the Agora Excavations. This lecture will present the most recent results of the excavations conducted in the Agora of Athens by the American School under Dr. Shear's direction, emphasizing particularly the artistic discoveries in the fields of sculpture and pottery.
- 23—Lecture: "Holbein." Dr. Paul Ganz, President of the International Commission for Art History. Dr. Ganz will confine his discussion to the portraits and compositions of Holbein the Younger.
- 30—Lecture: "Current Trends in American Art." E. M. Benson, Pennsylvania Museum of Art, Philadelphia. Mr. Benson's lecture will be illustrated with actual paintings from the Annual American Exhibition. The paintings will be illuminated with a combination of flood and spot lights.

DECEMBER

- 7—Lecture: "Aesthetic Form and the American Environment." Thomas Hart Benton, artist. Mr. Benton will be delighted to answer questions; in fact he prefers to lecture mainly in this way.



L. 3.8 cm.

D. 8 cm.

(LEFT) RAM'S HEAD BEAD, IVORY WHITE "BURNT JADE," HAN DYNASTY (B.C. 206-25 A.D.) OR EARLIER. (RIGHT) HOLLOW CYLINDER, POSSIBLY FOR CEREMONIAL USE. EARLY CHOU DYNASTY (1122-255 B.C.). THE SONNENSCHNEIN COLLECTION.

PART TWO OF THE BULLETIN OF THE ART INSTITUTE OF CHICAGO

NOVEMBER, 1937

VOL. XXXI NO. 6

FALL PROGRAM OF LECTURES BY DUDLEY CRAFTS WATSON FREE TO MEMBERS OF THE ART INSTITUTE

(Unless otherwise stated, the programs are given by Dudley Crafts Watson.)

Change of address—Members are requested to send prompt notification of any change of address to the Membership Department.

A. A CLINIC OF GOOD TASTE

DUDLEY CRAFTS WATSON. MONDAYS, 2:00 P.M. Fullerton Hall.

- NOVEMBER 1—Rooms of England: Staircase (Thomas Leverton); Sheraton; Regency (George IV); Victorian; Edward VIII (Modern). Mrs. James Ward Thorne. 8—Rooms of France: Louis XII; Francis I; Louis XIV. Mrs. James Ward Thorne. 15—Rooms of France: Regency; Louis XV; Provincial French; Louis XVI; Directoire. Mrs. James Ward Thorne. 22—Rooms of Nineteenth and Twentieth Centuries: Directoire; Empire and French Modern; German Rococo and Biedermeier; Modern Gothic Cathedral. Mrs. James Ward Thorne. 29—Interesting Tiles from America and Europe. Miss Frances Harrington.
- DECEMBER 6—The Living-Room in Winter. 13—New Ideas for the Christmas Celebration.

B. EVENING SKETCH CLASS FOR NOVICES

MONDAYS, 6:00 TO 7:45 P.M. Fullerton Hall.

Mr. Buehr. This is a class for those who have never tried to draw and a practice hour for accomplished artists. Sketching materials at a nominal cost. September 13 to December 13.

C. GALLERY TALKS ON THE PERMANENT AND LOAN COLLECTIONS

GEORGE BUEHR. TUESDAYS, 12:15 NOON.

- NOVEMBER 2—The Sonnenschein Collection of Jade. 9—Chinese Tomb Pottery. 16—The Buckingham Collection of Bronzes. 23—The Nō Drama and its Costume. 30—Early Japanese Prints from the Clarence Buckingham Collection.
- DECEMBER 7—The Persian Room. 14—Paintings Acquired in 1937.

D. SKETCH CLASS FOR AMATEURS

FRIDAYS, 10:00 TO 12:00 NOON. Fullerton Hall.

Mr. Watson and Mr. Buehr. This class continues the work of the past years, but is also open to those who have never attempted self-expression through drawing. Criticisms are given weekly and home work is assigned and credited. Sketching materials are supplied at a nominal cost. Each class is a complete lesson. September 17 to December 17.

E. THE ENJOYMENT OF ART

DUDLEY CRAFTS WATSON. FRIDAYS, 2:30 P.M. Fullerton Hall.

(These lectures are presented with stereopticon reproductions in correct color by Miss Marion Butterwick and electrically recorded correlative music.)

- NOVEMBER 5—The Art and Life of New Zealand. Miss Bathie Stuart. 12—Rainbow Over Mexico. Mrs. Mary Buehr. 19—Renoir and van Gogh; Debussy and Walton. (The first of five lectures on Modern Masters of Painting, Sculpture, and Music.) 26—Redon and Rodin; Delius and Chopin.
- DECEMBER 3—Matisse, Vytlačil, Lorki; Ravel and Rachmaninoff. 10—Homer, Inness, Davies; MacDowell and Carpenter. 17—The New Unknown.

F. GALLERY TALKS ON THE CURRENT EXHIBITIONS AND PERMANENT COLLECTIONS

DUDLEY CRAFTS WATSON. FRIDAYS, 12:15 NOON. REPEATED AT 7:00 P.M.

- NOVEMBER 5—How to Look at Oriental Art. Charles Fabens Kelley. 12—Piazzetta and Venetian Painting (Gallery 45). Daniel Catton Rich. 19—The Forty-Eighth Annual Exhibition of American Paintings. 26—The Forty-Eighth Annual Exhibition of American Paintings.
- DECEMBER 3—The Forty-Eighth Annual Exhibition of American Paintings. 10—American Paintings in The Permanent Collections. 17—New Painters in the Forty-Eighth Annual Exhibition of American Paintings.

TRAVEL LECTURES—FRIDAY EVENINGS AT 8:00 REPEATED SUNDAYS AT 3:45 P.M.

DUDLEY CRAFTS WATSON

Members and their immediate family and out of town guests admitted free. Members' guest cards not accepted on Sunday at these lectures. Admission on Sunday to the public 25 cents.

- NOVEMBER 5—The Art and Life of New Zealand. Miss Bathie Stuart. 7—With a Movie Camera in the South Seas. Noah Van Cleef. 12—High Spots of South America. Mrs. Carter H. Harrison. 14—Speaker and subject to be announced. 19 and 21—Paris-1937. 26 and 28—London-1937.
- DECEMBER 3 AND 5—Puebla, Guadalajara, Mexico City. 10 and 12—Rural Mexico. 17—Art Shrines, Here and Abroad.

FRIDAY AFTERNOON TEAS FOR MEMBERS

FOLLOWING the Friday afternoon lectures in Fullerton Hall during the months of November and December, a special tea for members will be served in the Mather Tea Room at 25 cents. Members of the staff will receive informally and introduce artists and other persons of interest to the art world.

*CLASSES OF THE JAMES NELSON RAYMOND LECTURE FUND FOR CHILDREN OF MEMBERS AND OF PUBLIC SCHOOLS

SATURDAYS, 1:15 TO 2:05 P.M. MR. WATSON assisted by MR. BUEHR.

- NOVEMBER 6—Making Father's Portrait (Demonstration). 13—Paintings of Famous Men (Stereopticon). 20—Sketch Class from the Model (Materials at the door 10c). 27—Designing the Christmas Card (Demonstration).
- DECEMBER 4—Christmas Compositions by the Masters (Stereopticon). 11—Sketch Class from the Model (Materials at the door 10c).

* Two additional classes for scholarship students selected from public Grade and High Schools respectively, Saturdays, 10:30 A.M. and Mondays, 4:00 P.M.—starting September 25 through December 11, and September 27 to December 13.

THE CHILDREN'S MUSEUM

The Curator of The Children's Museum offers a series of free gallery tours for children on Saturdays from 9:15 to 9:50. The tours will start from the front door. They are planned for children of eight years and over. November 6 to December 18, inclusive.

DEPARTMENT OF EDUCATION

MISS HELEN PARKER—HEAD OF THE DEPARTMENT

INFORMAL lectures, some given in the galleries, some illustrated with slides, will be given by Miss Parker, unless otherwise stated. The following schedule will be offered during November:

THE CURRENT EXHIBITIONS. Mondays at 11:00. Gallery lectures on the current exhibitions, which will include paintings, prints and sculpture. Single lectures 45 cents. Course of 12 lectures \$4.50.

HALF-HOUR JOURNEYS TO FOREIGN LANDS. Miss Barsaloux. Mondays 12:15 to 12:45. Noon hour talks on interesting places and people abroad. November 1—Off the Beaten Track in Japan. 8—Korea. 15—More About Mexico. 22—Yucatan. 29—Scandinavia. Single lectures 15 cents. Series of 10, \$1.00.

POTTERY AND FABRICS. Miss Mary E. Hipple. Tuesdays at 11:00. Four lectures illustrated with examples and the Art Institute collections. Single lectures 45 cents.

A SURVEY OF ART. Tuesdays 6:30 to 8:00. The first quarter of a two year course. During November the lectures will be on the arts of Greece, Rome and Byzantium. Single lectures 60 cents. \$6.00 for 12.

HALF-HOURS IN THE GALLERIES. Wednesdays 12:15 to 12:45. Talks on the Institute collections of paintings and decorative arts, offered at the noon hour for business people and anyone else interested. November 3—Gothic Sculpture and Tapestries. 10—French and Medieval Sculpture. 17—Italian Renaissance Sculpture and Furniture. 24—Italian Painters of the High Renaissance. Single lectures 15 cents. Series of 10, \$1.00.

ADVENTURES IN THE ARTS—THIRD SERIES. Thursdays at 6:30. The Florence Dibell Bartlett Series of Lectures on the arts of old and modern times is offered as a source of enjoyment and greater understanding of art. Intended primarily for those employed during the day. November 4—Painting in the Netherlands I. 11—Painting in the Netherlands II. 18—Painting in the Netherlands III. 25—Holiday. Free in Fullerton Hall.

A SURVEY OF ART. Fridays at 11:00. The same as the Tuesday evening course. Single lectures 45 cents. Course of 12, \$4.50.

OTHER EDUCATIONAL OPPORTUNITIES. Talks in the galleries for clubs and organizations on current exhibitions and the permanent collections may be arranged by special appointment. Museum visits for elementary, preparatory and college students who wish to see the collections either for the study of some particular field, or for a general survey, also by appointment. Private guide service for visitors. A nominal charge is made for these services. Detailed information upon request.

LECTURES ON ORIENTAL PAINTING

The Oriental Department announces a series of five lectures on Masterpieces of Far Eastern Painting, by Charles Fabens Kelley, Curator of Oriental Art. The series will be held Wednesday mornings at 11 o'clock from November 3 to December 1 inclusive. Tickets \$4.00 for five lectures and \$1.00 for single admissions. The proceeds will be applied to the purchase funds for the Oriental Collections.

EXHIBITIONS

- July 15-December 30—Chinese Jades from the Mr. and Mrs. Edward Sonnenschein Collection. *Gallery M3.*
A selection of eighty pieces including those chosen for the International Exhibition of Chinese Art in London.
- August 1-December 1—Exhibition of Footwear from the Mrs. J. Ogden Armour Collection. *Gallery H16.*
The collection of shoes, slippers, clogs has been augmented since it was first exhibited and has been reinstalled in new bronze cases designed for the collection. It occupies Gallery 16 in the Hutchinson Wing.
- August 1-December 30—Robes Used in the Nô Drama and Prints Illustrating Nô Plays. *Gallery H9.*
Rich textiles showing embroidered, painted and brocaded decorations of great variety.
- August 1-December 30—Japanese Hand-Colored Prints by Early Eighteenth Century Artists. From the Clarence Buckingham Collection. *Gallery H5.*
Portraits of actors, famous beauties and rare early landscapes made before the time of full color printing.
- October 1-December 1—The Carolyn Wicker Collection of Needlework from the Greek Islands. *Galleries A4 and A5.*
Unusual weavings with colorful native designs.
- November 5-January 10—The Sixth International Exhibition of Lithography and Wood Engraving. *Galleries 12, 13, 14 and 16.*
- November 15-March 1—Old Master Prints from the Clarence Buckingham Collection. *Gallery 18.*
Fifteenth and sixteenth century engravings and woodcuts illustrative of the development of print-making from the early dotted print by an anonymous German artist to the varied achievement of Dürer, Lucas van Leyden, and Domenico Campagnola.
- November 15-March 1—Engravings by the Little Masters from the Clarence Buckingham Collection. *Gallery 18A.*
Prints by a famous group of sixteenth century German artists, who were accomplished draughtsmen in small compass.
- November 18-January 16—The Forty-Eighth Annual Exhibition of American Paintings and Sculpture. *Galleries G52-G60.*
- October 15-April 15—Architectural Models in Miniature by Mrs. James Ward Thorne. *Gallery 1.*
A group of thirty of Mrs. Thorne's exquisite rooms, never before exhibited, dating from the time of Henry VIII and Louis XII to Edward VIII.

DEPARTMENT OF REPRODUCTIONS

Postcards and reproductions unframed and framed suitable for Christmas gifts may be found in the Department of Reproductions, first floor Entrance Hall. Color prints from twenty-five cents to ten dollars. Framed reproductions from fifty cents to twenty-two dollars. For this season a series of special Christmas cards is available with envelopes to match; in color (reproductions of paintings), twenty cents; in black and white (reproductions of etchings) fifteen cents or two for twenty-five. Also catalogues, and other Art Institute publications: *Dictionary of Pronunciation of Artists' Names*, Scammon Lectures, and others.

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